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to success in life. This work is followed in the next year by exposition, preferably oral, of the duties, pay, hours of work, chances for rising, in the various vocations, especially in those open to people leaving high school at the end of the second year. During the third year each student writes on the vocation which he wishes to make his life-work and reads the life of some man great in that vocation. In such themes as, "Why I Choose Dartmouth," the student who plans to go to college gives his reasons for thinking that particular college will fit him best for his life-work. In the last year is emphasized what has been brought out as much as possible all through the course, the ideals of service to the church, the city, the state. "The Citizen's Duty to the Social Settlement," "The Obligations of Democracy," are examples of theme subjects. Not only does this plan offer a satisfactory method of vocational guidance but a practical means of ethical training; so it not only prevents the fitting of square pegs into round holes but sets ideals of "squareness" too.

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ORAL THEMES

I want to indorse strongly what has been said today with regard to the value of oral themes. We have done this work successfully for three years. We alternate oral with written themes, saving by this plan much of the time and strength expended in correcting papers, for the vital work of the classroom. The pupils select subjects based upon their experiences, or suggested by class discussions, or from current events. Sometimes, to stimulate interest, the class is allowed to choose a committee to make a program and assign the topics. In this case the teacher becomes one of the audience, delegating her authority to the committee.

The oral theme is not intended as a substitute for the written. It has its own value. It has been said that every recitation should be an oral theme. It should be, but is it? I do not believe the average pupil recites in well-developed paragraphs; alas! not always in well-developed sentences. Certainly this method will give greater fluency. It develops the critical faculty. Reckless vocabularies and grammatical lapses are matters of greater enormity if followed by a gleam of amusement in two score of eyes facing the speaker. The legitimate desire to acquit herself well before the class puts the speaker on her mettle. She must make her point, and make it as telling as possible, for her class-

mates are quick, often more ruthless than the instructor, in detecting a weakness. But if properly directed, they are quick to discern the fine points.

I believe that oral themes furnish excellent training for clear, forcible thinking, and expression shorn of non-essentials.

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ORAL COMPOSITION

Oral composition and class-correction are good means of improving written composition, but the time will never come when careful correction of papers is unnecessary. However, effective and economical methods will do a great deal to reduce the number of errors and so make the correction of compositions easier. By drawing up a list of cautions based on the errors actually made by preceding speakers and discussing these as a forewarning before the first composition is assigned, the common errors may be reduced to a minimum. By keeping his essays on file during the semester, and through the whole period of his attendance at school, a pupil comes to realize the importance of each exercise and to do his best work on it. A means to help him correct his individual mistakes is to make the necessary corrections in his essays and require him to explain in his next exercise why the corrections were necessary, writing rules, definitions, or discussions. The gain is great enough to warrant the labor.

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VITALIZING LITERATURE STUDY

I heartily approve of the attitude taken in a large part of the discussion today, that our chief thought should be about how to teach correct and effective speaking and writing. All that I have had in mind on that subject, however, has been admirably said by other speakers. As a kind of supplement to our discussion, I may perhaps be permitted to offer two specific suggestions for vitalizing the work in literature.

It is a well-known fact that no description in words, however perfect it may be from a literary standpoint, will convey to the mind of the reader any definite image, unless he has previously had some sense-impression which may serve as a means of interpretation. In spite of this fact, too many of us continue to ask our pupils to read literature